

SIR JOHN MILLAIS.

WHEN Sir Francis Grant died, the choice of his successor lay by common consent between two men—one of whom possessed in a remarkable degree the qualities requisite for the position, while the other, for an immense majority of his fellow-countrymen, was the most popular, as he was the most brilliant exponent of his art.

On whom the suffrages of the Academicians lighted is now ancient history. Six months ago we architects felt specially called upon to record our grateful sense of the efforts of the painter-sculptor, on whom Sir Francis Grant's mantle then fell, to place our own art in line with her more generally popular sisters. To-day we join in lamenting the second of these two great men—who, after a six months' tenure of office, spent for the most part in courageous resistance to wearing and fatal disease, has, in his turn, received his order of release. With the death of Sir John Millais something more than the mere painter has been taken from us. The world is poorer by a great and generous heart; England, in particular, in losing him has lost the almost ideal representative of all that is best in her national characteristics, the happy conjunction of the truly sane mind with marked physical vigour; a man strenuous in the pursuit of pleasure as in the exercise of his craft, ardent sportsman and ardent workman, open-hearted and frankly outspoken, loyal and lasting friend. We were proud of Lord Leighton because he had the virtues between which and the ordinary Englishman an impassable gulf is fixed; we were proud of Sir John Millais because he was one of us, because he reflected all the more shining and more distinctive of those qualities which are our heritage, because the manly face and figure, the frank bearing and breezy manner, were the index of a character strong, simple, and honest.

The young Millais was not slow to show his strong bent towards painting; from the time when, in his sixth year, he was transferring the French artillery officers at Dinard to the pages of his sketch-book, both in school and out, the pencil was constantly in his hand; at eleven years of age he was a Student at the Royal Academy, and a prize-winner; at sixteen he exhibited in public. When once he had been hung, picture succeeded picture regularly. Meantime, if sales were not remunerative, money must be earned, and accordingly we find the young painter enrolled for the time under the banner of a certain legal luminary, who combined the practice of the law with a little judicious picture-dealing. Stratford Place was then the scene of a strange emporium where misfits were, so to speak, made shapable. Here the young Millais put backgrounds to second-rate Clipstone Street studies, worked up other men's rough sketches into a semblance of completeness, and, generally, infused a little backbone where a general limpness prevailed. For a man with a cynical turn of mind this occupation was not calculated to counteract the tendency; but, for him, it all came in his

day's work—only, when his worthy employer proposed to dock his assistant's salary for want of punctuality in the mornings, his passion burst out, and he hurled his well-loaded palette against the wall, where it stuck, and then dropped heavily to the floor. "I can tell you I was in a fright, as I cooled," he said long afterwards; "but, luckily, the old man was in a greater, and promised better pay for the future."

But this sort of thing could not last long, and by the time he was twenty the young enthusiast had abandoned this uncongenial and somewhat illegitimate branch of Fine Art, and had thrown down the gauntlet to a bitterly hostile public in his well-known "*Isabella*." The story of the pre-Raphaelite Brotherhood has been told and retold; the passionate wish to throw the conventional overboard, even to the crucifixion of art on the least significant minutiae of a subject, execrated at first, to be applauded later, has long ago done its work. Conventionalism can never actually die so long as mediocrity survives, but it has been scotched once for all, and to the credit of that little band of unflinching youths, for they were no more, the victory will always stand.

In force of character, in artistic insight, the young Millais stood head-and-shoulders above his associates. He saw, he must have seen from the first, that the photographic reproduction of detail was not an end in itself, only useful in so far as it was the most emphatic form of protest possible; and the pre-Raphaelite method was for him merely a stepping-stone to a truer, because less slavish, rendering of the world around him. From the first he was blessed with that spirit of independence which belongs to the strong man—the belief in self, which weaker mortals criticise while they envy it. He ranged himself definitely under none of the great commanders—"as well say that the rose is the only flower, as that 'Velasquez is the only painter'"—and indeed he was almost incredibly slow to make the acquaintance in Continental galleries of those masters who are unrepresented here. It must have been almost fifteen years after the date of the "*Isabella*," when he was in the fulness of his powers, that a friend found him just starting for Italy for the first time. "For the first time!" he exclaimed. "By Jove, the cocks of the walk over there will stagger you a little!" "He'll not forget he's a little bantam himself," said the incorrigible man, with a humorous wink.

To say that Sir John Millais was a strongly imaginative man would not be strictly true. His was not so much an originative mind as one endued with an infinite sensitiveness to suggestion. He could not strike the rock and make the waters gush forth; but with his divining-rod he could discover well-springs in the dry ground where others would have passed by. Take almost any one of his pictures, and we shall find this to hold true. The "*Boyhood of Raleigh*," for example, was called into existence by the habit of rapt attention in his son George, since dead, and round that charming face the whole congruous structure was built up.

He saw possibilities—in the face of Trelawney, in that of the well-known model who posed for the "*Huguenot*" picture, in the two flaxen-haired boys of "*The Princes in the Tower*"—possibilities to which a hundred others had been blind, and made them the foundation of a series of great and poetical works. "*Sir Isumbras at the Ford*" we really owe to the bridge; "*Ophelia*" to the flowers and grasses floating in the water. Almost without exception, indeed, one may say that the imaginative faculties followed and were nourished by the powers of observation, they did not command them.

All through life Sir John Millais was happy in being possessed by his subjects; he lived in them. To lay bare their hearts, to distil their essence, this was his aim as it was his safeguard. "Here are your autumn leaves," said a friend, as they passed a heap of burning leaves soon after the well-known picture was painted. "Ah! I ought never to have tried them—I couldn't give the smell," was his characteristic answer, and it is curiously

paralleled by Wordsworth's comment on a sketch of Rydal Waterfall, as he looked over a painter's shoulder, "Yes, it's an ungrateful subject. You can give neither the sound nor the motion."

It would probably be impossible to lay the finger on any other painter whose art has passed so resolutely on from phase to phase. From the "Christ in the House of His Parents," and the strictly pre-Raphaelite group, to the epoch of the "Huguenot" and the "Order of Release"; on again to the exquisite "Vale of Rest," "Autumn Leaves," and "The Eve of St. Agnes"; reverting at moments to his earlier self, as when he painted "Sir Isumbras at the Ford," or, later, in the case of the "Black Brunswicker," with its little eddies and backwaters, the main stream swept rapidly on. The evolution was gradual throughout; occasionally the world might be startled, as it was when the series of great landscapes was inaugurated with "Chill October," but each phase was instinctive and grew naturally out of its predecessor. Nor was the growth more remarkable than the variety of its manifestations. It is absurd to regard him as a "genre" painter, as a foreign critic has chosen to do. Say that he was landscape, portrait painter, and genre, and you will not actually cover much of the work which charms us most—each merges into the other. No man, indeed, was ever so difficult to label, or held so commanding a position in each of the many groups to which he belonged.

It has been said that his art was a bourgeois art, that it was of the kind which appeals to the million rather than to the cultured few. That the sentiment is somewhat trite and obvious, as in the "Huguenot," for instance, and others of that class; but Millais was not the popular painter as Dickens was the popular novelist. His pathos was unforced and true. He ennobled the common things of life, not perhaps, in the hyperbolical phrase of the poet, "till they rose to touch the spheres," but he gave a time-honoured situation a new dignity by a distinction of treatment which never failed, and a charm of presentment which is not to be dismissed because it gave general pleasure. If the superior person exists for whom the exquisitely tender face and pose of the woman in the "Huguenot," the pathetic tremulousness of the lips, the mute appeal of the eyes, are as nothing, because they express an emotion with which the mere Philistine is familiar, then that person is a fitting object for compassion.

It is these men of force and energy who always seem the spoiled darlings of Fortune. They woo her too imperiously for refusal. There was a time when "Johnny Millais' luck" was a by-word among painters, and they had something to show for it. A week before the sending-in day, for instance, the "Eve of St. Agnes," which most of us know and love so well, was simply without background; the figure had been worked upon for week after week, but behind it were nothing but a few leading lines for the bedstead and accessories. All the background had to be painted at Knole, in a State room there, of which the painter had only the dimmest recollection, and the date of his visit was determined by the necessity for having a full moon. Three or four days later he was back in town, with the picture in precisely its existing state, the moon having been unclouded and of exceptional brilliancy every night. Even Diana was kind to this favoured mortal. But, generally speaking, the good fortune which followed the painter was that which the hard-worker is wont to reap. In the days when he was working on his Tennyson illustrations he was wont to leave his guests at their dessert, and slip away to take his place under the lamp of his drawing-table, which stood near, to work on into the night. This was the answer to the riddle, the simplest and most obvious of all.

To speak of the great painter's pictures by name, to recall what are household words to all, to express preferences where every one has his own, would be the merest work of supererogation. His work as an illustrator, less known, perhaps, to the younger generation, was on an

equally high plane ; simple in its masterly concealment of art, full to the brim of excellent characterisation, and presenting us with a gallery of men and women among whom one would have been well content to live. With the exception of Fred Walker's work in the same field, his illustrations stand by themselves, and the younger man's work, perhaps, never attained quite the same level. For real power of design, doubtless the best things Sir John Millais ever did were the illustrations to the Parables, and, till proof is brought to the contrary, one may plausibly believe that they are absolutely the finest pieces of illustration extant. But, if we know the painter and draughtsman for the consummate master that he was, it is probably only his fellow-painters who know how true a critical judgment formed the complement to his executive power. To follow him round the walls of an exhibition was an education in itself. The shell was cracked, the kernel laid bare, with a word, or an emphasis, which said more than pages ; unstudied in his speech as he was, he was a master of expression, and, when deeply moved, could rise to a height of natural oratory not often reached.

We have already said, in the case of Lord Leighton, that the distinguished position of the man was one of many factors in raising Art to some semblance of the position which she occupied in the great days of the Renaissance ; and the same may be said in identical terms of the subject of the present notice. Like another Titian he welcomed Royalty to his house as guests, because his genius had made his art a passport to the highest places, and had taught our rulers to recognise the position it had taken.

If success had spoiled his art, we should have grudged it ; if it had made the man a whit less genuine, less modest, as, with all his sense of power, he was, we should have grudged it still more ; but what he was at first he was to the end. He seemed to pass through the world unscathed ; the smell of fire had not passed over him ; open, unsophisticated, almost boyish in his frankness, he has passed away mourned alike by the young, whom he was ever ready to befriend, and by those of his own age, who can look back down the unbroken years of good comradeship.

ARTHUR EDMUND STREET.

THE TEMPLE AT DEIR-EL-BAHARI.

By EDOUARD NAVILLE [*Hon. Corr. M.*], Ph.D., D.Litt.,
Correspondant of the Institut de France.

THE Temple at Deir-el-Bahari is now completely cleared ; we are able to study it in all its parts, and to recognise how very different it is from all other temples of Egypt. I should like to direct the attention of architects to a few points which seem to me worthy of interest, wishing at the same time to emphasise how urgent it is that the necessary work should be done for saving this beautiful and unique monument from decay and inevitable ruin.

I need not go into many details as to its general plan, which has often been described. It will be sufficient to say that it is built in three successive steps or platforms, the lowest being on a level with the natural ground, while the two next have supporting walls generally built against solid rock. In the axis of the temple, a causeway formed by two inclined planes leads to the upper platform, where the sanctuary is cut in the rock. On this upper platform, the centre of which is occupied by a great open court, all the chambers and chapels opened where the priests carried on the worship of the gods, and of the deceased to whom the temple was dedicated.

A first fact to be noticed is that these steps, or platforms, are artificial. They are not produced by the natural slope of the soil. Therefore, although the Temple of Deir-el-Bahari does not strike one by its colossal proportions, the preliminary work, the preparations

for building the edifice, must have entailed a very great amount of labour. Let us consider, for instance, the northern half of the middle platform, between the causeway and the mountain. When I regained the inclined plane which leads from that platform to the upper one, I noticed that the nucleus of the plane was solid rock, cased in two walls which run along it. Thus all the northern half of the platform, the area of which is very extensive, must have been cut in the mountain, and a great part also of the southern half. But then, as the mountain had a steep fall, and as the builders wanted a width equal to that on the other side, they had to raise a high supporting wall and fill up the space behind it, so that the floor should be on a level with the other side. Evidently the direction of the mountain was not at right angles with the axis of the temple. They had to cut deep on one side, and to fill up on the other, so as to get the flat area they required. On the lowest platform they had only to cut out the rock; but there they did not quite finish, since the floor of the northern half is about two feet too high. The greatest work of this kind is the erection of the upper platform, which is entirely converged in the mountain, so much so that the builders had to cut down the lower part of the cliff, and to straighten it in order to have it vertical, and to build their temple against it.

An interesting question which has not yet been solved, is the use of these different platforms. What were they made for? For what purpose were they built? If we compare Deir-el-Bahari with the usual temples, both of the Pharaonic and Ptolemaic epochs, I believe we must assimilate these platforms to the large columned halls called by Strabo *pterae* and *pronaos*, preceding the sanctuary, and around which processions of priests carried the sacred emblems in the great festivals. Especially if we consider the great temples on the western side of Thebes, the so-called Memnonic, which are huge funerary chapels connected with the tombs of the kings, we find a striking point of analogy. At the Ramesseum and at Medinet Haboo the walls of the large courts are covered with historical inscriptions recounting the great deeds and munificent gifts of the sovereign. This character of being a record of the sovereign's reign, and of the glory which he earned, seems to have been the chief purpose of Hatshepsua in building her temple. She wished it to be a monument to herself, and perhaps to some members of her family, like her father Thothmes I., who probably was buried in the neighbourhood. The worship of the gods could not have had the same importance there as in other temples; it seems to have been concentrated on the upper platform with its chambers and altars.

On the middle platform, which would correspond to the *pronaos* of Strabo, there are two lateral shrines dedicated to Hathor, the goddess of the mountain in which the tombs were cut, and to Anubis, also a funerary god; but the whole length of the walls is covered with sculpture describing the miraculous birth of the queen, her coronation, her naval expedition to Punt, &c. The ceremonies which were performed on this platform, the processions, if there were any, must have referred to the funerary worship of the queen. It is doubtful whether the hatred which Hatshepsua's successor felt towards her ever allowed any ceremonies to take place in her honour. Nevertheless, the temple was built for that purpose, and one can imagine that on certain anniversaries of the queen's life the priests performed the ceremony of taking from their sanctuaries the emblems of Hathor and Anubis, both divinities of the lower world, and carrying them above, to the upper court, where stood the vaulted chapel dedicated to the *Ka*, or double of the queen. In the lower platform, which would correspond to the *ptra* of Strabo, the floor was used as the garden or orchard of the temple. I found there numerous pits sunk in the rock where trees had been planted and artificially watered. On the wall which bounds it on the west were also found records of the queen's great deeds, the transportation of two obelisks from Aswan to Thebes, an historical inscription, among many others, relating to an expedition against the negroes.

That these numerous sculptures found in the temple were very much valued, and considered as works of art to be taken care of, is proved by the fact that, with the exception of a

few on the upper platform, they are everywhere under cover ; there are none in the open-air, as we find later, for instance, on the outer walls at Medinet Haboo. They are always either in closed chambers, or sheltered by a portico built on purpose, and made of two rows of columns or pillars. These sculptures certainly deserved the special care bestowed upon them. Wherever they have not been ruthlessly destroyed, either by later kings who did not recognise the legitimacy of Hatshepsua, or by the Coptic monks who settled in the ruins of the temple, they strike us by the delicacy of the workmanship, the life in the action which they represent, and also by the brilliant colours which have been preserved here and there. They rank

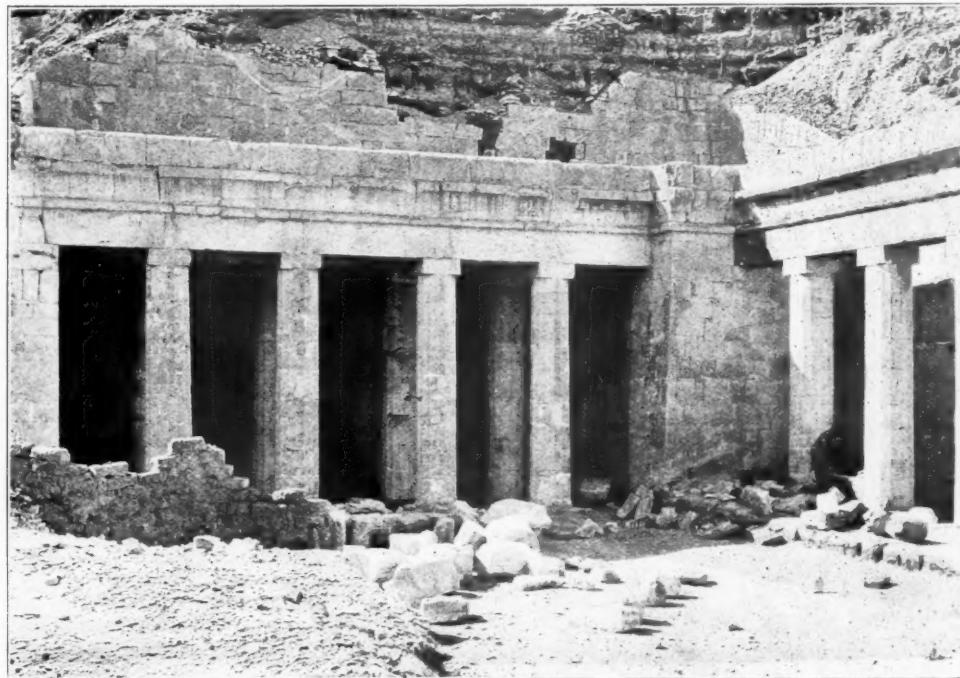


THE TEMPLE OF DEIR-EL-BAHARI (MIDDLE PLATFORM).

among the best specimens of Egyptian art, and may be compared to the work of the Twelfth Dynasty, which Hatshepsua took as model, or, after her, to what Seti I. had at Abydos. The head of Aahmes, the mother of Hatshepsua, to be seen on the middle platform, may be taken as a type of refined beauty such as the Egyptians conceived and reproduced within the limits of their conventional rules which they never could break through. The modelling of the features with a very low relief is admirable. Elsewhere the expedition to Punt, the nautical scenes, the military processions and war-dances, are full of life and motion ; and they are remarkable also for the accuracy of details, to which Egyptian artists paid great attention—for instance, in representing the rigging of a ship, or ethnological types.

These fine sculptures—pictorial biography, as they might be called—depicting the life of the queen from birth to maturity, when she is represented sitting on her throne, always in man's attire, were engraved on the supporting walls of the platforms. As they were the main purpose of the construction of the temple, special means were provided for their protection. Along each of the supporting walls there is a raised platform to which access is given

by four steps; on this platform are two rows of columns supporting a ceiling, a few slabs of which have been preserved here and there. It is a regular portico, which, in my opinion, had no other purpose than to shield the sculptures from the rays of the sun, and to allow them to be looked at in the shade. For these porticos do not lead anywhere; there are no openings of any kind in the supporting walls; they seem to have been mere walks, and generally, after going to the end, the visitor was obliged to retrace his steps to the stairs near the causeway by which he had come up. A Greek might well have called these porticos "Poecile," from the bright colours which he would see on the walls. Now, unfortunately,



THE TEMPLE OF DEIR-EL-BAHARI (MIDDLE PLATFORM). SHRIE OF ANUBIS.

some of the most interesting sculptures have been erased; but enough is left to show the original magnificence of the place. The ceilings have fallen in, or they have been intentionally thrown down by the Copts; what remains of coloured work is exposed to the rays of a torrid sun, the heat of which in the summer months even the natives declare to be unbearable. It is most desirable that in some way the porticos should be restored, or the colours will fade away. Owing to the very good quality of Egyptian mineral colours, the effect of the sun will not be felt immediately, it will be a question of years; but sooner or later the painting is certain to disappear.

There is no doubt that among all Egyptian buildings Deir-el-Bahari reminds one most strongly of a Greek temple. Coming from the Ramesseum, where the visitor catches sight for the first time of the shrine of Anubis, with its three rows of proto-Doric columns, and of the long colonnade which, starting from the shrine, follows the mountain on the north side of the middle platform, he believes himself before a Greek structure, and the effect is enhanced by the white colour of the limestone, which creates the illusion of

white marble. This fact has its significance, considering that the period when Deir-el-Bahari was built is considered by many scholars as the dawn of the Mycenaean age. The existence of this temple is an important argument in the discussion now being waged as to the possible influence of the East, especially Egypt and Assyria, over Greek art. I should say that what leads one, at the sight of Deir-el-Bahari, to think of a Greek temple, what accounts for its undeniable similarity, is more the general appearance of the building than the minutiae of style. In spite of their being called proto-Doric, the resemblance of the Egyptian columns to regular Doric columns is rather remote. The fluting is only slightly marked; the square abacus, of the same width as the column, instead of the Doric capital with its echinus, gives to the Egyptian columns a stiff and rigid appearance. We miss the grace which the Greek mind knew how to give to the columns of the Parthenon, without impairing their strength and their majesty. I believe it is in the proportions that the similarity to a Greek building is to be found—in the spacing of the columns, in the relation of the column to what it has to support, as well as in the conception of the construction as a whole.

It is curious to notice this Greek character at a period which I consider as a turning-point in Egyptian architecture. Undoubtedly the Eighteenth Dynasty, to which Hatshepsua belonged, followed in the steps of the Twelfth, the mightiest and the most glorious, before the invasion of the Hyksos made a break in the political and artistic development of Egypt. The Twelfth Dynasty had already adopted the proto-Doric style of architecture—the lighter type, which is not colossal, and which gives one the impression of elegance rather than majesty. Hatshepsua built in that style, and so did her successor Thothmes III.; but the succeeding kings turned aside from the line which might have led them to real elegance and grace, and embarked in another direction. Either a religious idea, or a false ambition—the desire that their constructions might reach the sky, as they often say in their inscriptions—induced them to discard the elegant style and to strive after the colossal. Soon after Thothmes III. we find Amenophis III. building the Temple of Luxor, with its enormous columns and architraves. Rameses II. seems to have directed all his efforts towards leaving gigantic monuments of his reign, such as the hypostyle hall at Karnak, or the four sitting statues at Aboo Simbel, or the Colossus at Tau. And while in much of the work of Rameses II. there is still a marked beauty allied to imposing majesty, such as at the Ramesseum, for instance, the massive and clumsy proportions of the columns which Rameses III. erected at Medinet Haboo show all the signs of artistic as well as political degeneracy. Nothing but hugeness seems to have been the aim of the architect. Even the Ptolemies, in spite of their Greek origin, could not dissociate themselves from a tradition which was a thousand years old, and they erected buildings which strike the spectator more by their size than by their beauty.

The value and interest of Deir-el-Bahari are due to these two facts: that, besides being different from all the other temples, it is the largest and best specimen of what I call the elegant style of Egyptian architecture. Therefore it is doubly important, now that it is completely cleared and free from rubbish in every part, to protect it against the various dangers which threaten its destruction. Walls have to be built in order to keep back the gravel falling from the mountain, which might fill up again parts of the upper court. The roofing of some of the chambers will have to be restored, as frequently bits of stone drop from the overhanging cliffs and damage the sculptures. Pillars will have to be straightened, and drums of columns replaced. Walls which the slightest shock of earthquake would cause to collapse have to be taken to pieces and rebuilt. Coptic masonry has to be pulled down in order to take out the precious fragments built into it. In fine, the valuable sculptures of the porticos must be sheltered from the mischievous effects of the sun. Having now, after four winters' work, finished the excavation of this beautiful monument, I appeal on its behalf to all the friends of Egyptian art, and especially to the Society for the Preservation

of Egyptian Monuments,* and I earnestly beg them to provide means for ensuring the safety of the Temple of Deir-el-Bahari. Mr. Somers Clarke, on whose thorough knowledge of Egyptian architecture I need not insist, and who liberally offered to superintend the work of reconstruction, has made a plan which seems to me eminently practical and appropriate. Especially his idea of raising the pillars of the portico to their proper height, and making a ceiling with railway-sleepers and cement, is a very happy one. Besides protecting the sculptures, it would restore to the building something of its original appearance. His plan has another advantage: it is the cheapest that can be adopted, and a sum of between £200 and £300 will probably cover the expense. Under these circumstances I hope that Deir-el-Bahari will not be allowed to perish from disintegration and decay, and that future generations will not reproach us with having brought to light that beautiful monument merely to let it go to ruin.

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A HUNDRED YEARS' RECORD OF GREAT MEN.

The Library has recently been enriched by the presentation of an authentic record of all the great men, with slight exceptions, to whom the world is indebted for the advancement of Literature, Science, and Art during the last hundred years. The publication of such a record is due to the fact that in October last year the Institut de France attained its first century of existence. Its component parts, however, had had a previous existence of no mean duration, and though historically the Institut de France may be said to owe its birth to the Republic, its true foundations were laid in the Great Age when France dominated the world by her example. To Cardinals Richelieu and Mazarin, and to Colbert, is due the creation of most of the material with which the Institut was constructed. The Académie Française from 1635, the Academy of Painting and Sculpture from 1648, the Academy of Architecture from 1671, the Academy of Inscriptions and the Academy of Sciences from a slightly earlier date, had done yeoman's work during the long period which elapsed from their foundation to their suppression in 1793. All this, however, is told in M. le Comte de Franqueville's remarkable work *Le Premier Siècle de l'Institut de France* [J. Rothschild: Paris, 1895], consisting of two handsome, very creditably printed quarto volumes of some 500 pages each. The first volume contains as frontispiece a présentement of the Palais de l'Institut after an engraving done by Israel Silvestre in 1670; and the second a view of the Château de Chantilly, as recently restored by Monsieur Daumet [*Hon. Corr. M.*], an inheritance which, thanks to the munificence of the Duc d'Aumale, will accrue to the Institut. The history, organisation, and personnel of the Institut take up a considerable chapter in Vol. I., and then are given in chronological order all the names inscribed on its brilliant roll of *Académiciens titulaires* since the beginning, with a brief biographical notice and list of the principal works of each. Vol. II. contains a similarly complete roll of the *Membres libres*, the *Associés étrangers*, and the *Correspondants*, a description of the various prizes held in trust and awarded by the Institut, the personnel of the old Academies, and a mass of other information. Those, by the way, to whom French is not easy reading may learn something of what the Institut de France has done for Architecture from Papers published in the TRANSACTIONS of 1883-84, entitled "A Brief Review of the Education and Position of Architects in France since 'the year 1671,'" with "The French *Diplôme d'Architecte* and the German System of Architectural 'Education.'" Appended to these Papers are reproductions of drawings presented to the Royal Institute of British Architects by the elder Vaudoyer in 1838, among them being a plan of the Palais de l'Institut as it existed in 1817; and another representing the central building (the work of D'Orbay) as Vaudoyer proposed to alter it in 1810 for the purposes of the Institut. It must be said for the Comte de Franqueville's work that it is a marvel of completeness, and in every respect a fit souvenir of the centenary of the Institut. Its compilation must have been a truly arduous task, and the author deserves universal congratulation for the manner of its accomplishment.

* See correspondence on the subject of the present condition of the temple from Mr. Poynter, R.A., and Mr. Somers Clarke in *The Times* of 28th August, and a reference to the same in the *Chronicle*, p. 552-53.



9, CONDUIT STREET, LONDON, W., 17th September 1896.

CHRONICLE.

International Competition for Theatre, Kieff.

Monsieur A. Barthélémy has been kind enough to prepare a full and interesting account of the international competition for a theatre at Kieff, and to combine with it particulars which cannot fail to be useful to British architects who may, in spite of the short time at their disposal, submit designs for the projected work. Monsieur Barthélémy writes as follows :—

The Russian town of Kieff has decided to build a theatre to replace the one which was destroyed by fire. It sends through the Imperial Society of Architects of St. Petersburg an appeal to the architects of all nations ; and it is needless to say that the Royal Institute of British Architects is one of the Societies personally appealed to by the Russian body. I cannot do better than give a translation of the regulations for the competition, which, coupled with the excellent plan here reproduced, will provide our British architects with all the information they require :—

The Imperial Society of Architects of St. Petersburg have received a commission from the Municipal Council of the town of Kieff, to promote an international competition for a theatre to be erected in Kieff.

1. The theatre is to be erected on the site where the former building stood. The main frontage must extend along the Wladimirskain Street, and may be brought nearer to it than formerly. The square may be done away with.

2. The auditorium should accommodate 1,500 persons.

A. Ample space must be provided in the orchestra stalls and pit, with a sufficient number of openings in order to insure a rapid exit for the public. Pit boxes may be erected, but they should not extend all round the auditorium.

B. The boxes, with the exception of boxes to be indicated by letters, must be made to accommodate five persons, in the pit (pit boxes), on the tier, and in front. The galleries must be placed at the back of these. Balconies and amphitheatres may be added.

C. Dressing-rooms, with separate lavatories for ladies and gentlemen, should be set apart on each storey.

D. The orchestra should accommodate seventy musicians, with a special lobby, and a room wherein to store the instruments. Separate exits.

3. The boxes should open on lobby-passages. The vestibules should be spacious. Two booking-offices. Cloak-rooms should not be placed in the lobbies. Give special attention to the necessary number and suitable arrangement of staircases. Exterior balconies are allowed.

4. Site for the buffet.

5. The dimensions of the stage should correspond to those of the auditorium, and allow of grand operas being performed, with necessary provision for the prompt shifting of scenery. It is essential that in case of fire the stage could be isolated from the auditorium and the artists' dressing-rooms.

6. Sixteen artists' dressing-rooms for ladies and gentlemen, with special entrances, as well as a lobby and smoking-room. Two dressing-rooms for the chorus, each providing accommodation for forty people. A dressing-room for 100 supers. Two dressing-rooms for the ballet, each accommodating ten people. A room for the leader of the orchestra. A room for the stage-manager. A room for the leader of the chorus. Three rooms for rehearsals.

7. The manager's room. A room for the impresario. A room for the inspector. A room for the telephone and the heating and lighting apparatus.

8. In a special part, or separate, should be provided :—
(a) Two wardrobes, with a minimum area of 20 square *sagines*, i.e. 90 square metres.

(b) A store-room for the properties, with a minimum area of 10 square *sagines*, i.e. 45 square metres.

(c) A workshop, with a minimum area of 50 square *sagines*, i.e. 225 square metres.

(d) A library, with a minimum area of 9 square *sagines*, i.e. 40 square metres.

(e) A store-room for scenery, providing space for at least thirty operas.

(f) A room for painting scenery.

(g) Lodgings for the inspector, composed of three rooms and a kitchen, with a total area of 16 square *sagines*, i.e. 75 square metres.

(h) Two rooms for the caretakers, with a kitchen, with a total area of 12 square *sagines*, i.e. 54 square metres.

9. Separate exits should be provided everywhere, as well as water-closets, and an effective system of water-supply against fire.

10. The drainage of the water-closets and sinks should be connected with the town system of sewers.

11. The heating system is supposed to be that of steam at low pressure with ventilation. Special electric light for the building, entirely separate from all connection with the street. Indicate the sites for boilers and machines.

12. Roofing, ceilings, floors (excepting the stage floor), partitions, and fittings for boxes to be fireproof.

13. The interior decoration to be unostentatious.

14. Frontages to be of bricks, with ornaments, but without stucco.

15. The cost of the building should not exceed R.450,000, i.e. about £48,000. In order to base calculations for the said cost the price of the cubic *sagine* (9.71 cubic metres) is fixed at R.55 (about £6). In the above amount of £48,000 the expenses relating to heating, ventilation, water-pipes, electric-lighting, and the machinery of the stage are not included.

16. The designs should include plans of each storey, as well as of the frontages, on the Wladimirsky, Foundouklyevsky and Théâtre streets, a longitudinal section, two transverse sections, and an estimate of the whole, with an explanatory notice. The scale to be a hundredth of a *sagine*. The designs should reach the Imperial Society of Architects (Quai de la Moika, 83) not later than the 3/15 December 1896, at 7 p.m.

Competitors not living in St. Petersburg may forward their designs by post as late as the above-mentioned date, in proof of which they are required to send the Post Office receipt giving the date when the designs were posted.

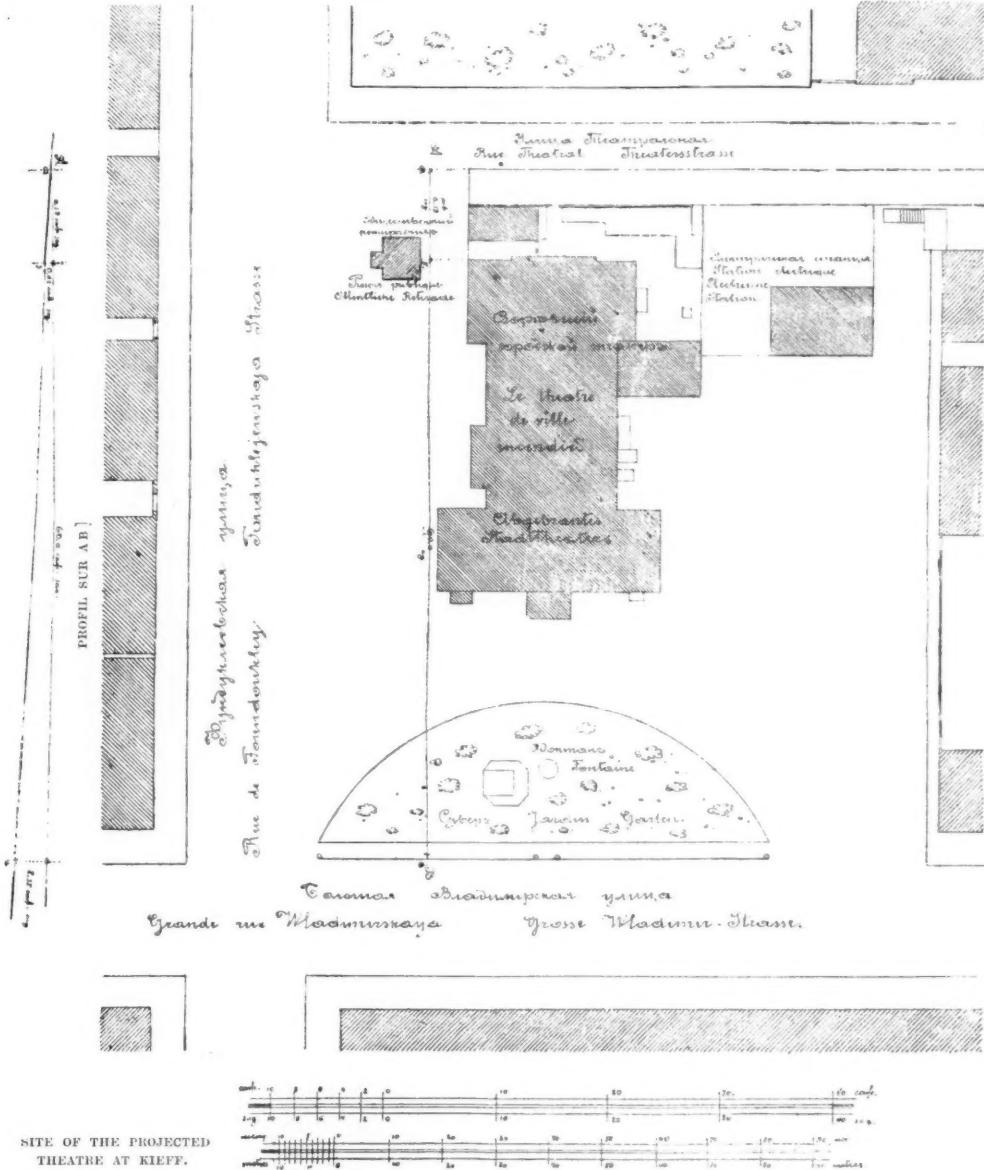
17. Premiums will be awarded to the amount of R. 2,500 (about £280) for the first; R. 1,500 (about £160) for the second; R. 1,000 (about £120) for the third; R. 700 (about £76) for the fourth; and R. 300 (about £32) for the fifth.

18. The designs selected for awards will become the property of the Municipal Council of Kieff.

The said Council reserve to themselves the right:

(a) To choose from amongst the premiated designs

19. For any particulars not here specified intending competitors should refer to the Rules for the Conduct of Architectural Competitions issued by the Imperial Society of Architects of St. Petersburg on the 28th March 1895.



SITE OF THE PROJECTED
THEATRE AT KIEFF.

awarded either any one, or any part of any one, which they may deem desirable.

(b) To employ to carry out the work either the author of the design or any other person, and to pay such person accordingly.

20. The jury will be composed of the following members: Professors N. L. Benois, R. A. Goedcke, and the Count P. J. Suzor, Architect-Academician, Honorary Members of the Imperial Society of Architects of St. Petersburg; Messrs. A. R. Goeschwenet, K. J. Maeovsky, P. O. Salmon-

vitch, Architects, and K. G. Preiss, Architect-Academician. They will have as assessors three persons to represent the Municipal Council of Kieff, the said persons to be chosen by that Council.

There is a curious similarity between the Suggestions for the Conduct of Architectural Competitions which were sanctioned by the Royal Institute in 1892, and those issued by the Imperial Society of St. Petersburg. The differences are few. While the Institute suggests that the promoters of an intended competition should, as their first step, appoint one or more professional assessors, architects of established reputation, the Imperial Society provides for the appointment as assessors to the architects of persons such as sculptors, engineers, physicians, teachers, &c., the number of those members not to exceed a third of the total jury. Both Societies agree, of course, that every promoter of a competition and every assessor engaged upon it should abstain absolutely from competing and from acting as architect for the proposed work. But according to the Royal Institute, the duty of assessors should be, amongst others, the paramount one of drawing up the particulars and conditions as instructions to competitors, and of advising upon the question of cost; while the Imperial Society only admits of those instructions being sanctioned by the jury, after having previously been framed by the promoters.

Clause 4 of the Russian scheme suggests that the conditions of the competition should only bind the competitors to produce sketches with approximate estimates; and clause 6 invites the promoters of a competition to determine the number and kind of plans and drawings, their scale and finish. Both these clauses are very much in accordance with the Institute suggestions. But the Imperial Society adds another condition to these, viz., that the cubic unit should be specified in the programme of the competition, as well as the cost of that unit.

The Imperial Society has a clause which relates to the period during which the designs should reach the jury. It allows of the designs being forwarded by post in a manner which has been heretofore specified.

While the Institute is in favour of the designs being numbered by the promoters in order of receipt, the Imperial Society rules that each design shall bear a motto, the name and address of each competitor being indicated in a sealed envelope bearing on the outside the motto chosen for the design.

The Imperial Society's rules say nothing of the three ways in which, according to the Institute, competitions should be conducted. They suggest that besides the premiums, which should always be awarded to the best designs, there should be provided a certain sum of money to enable the promoters to purchase designs which, although interesting, did not secure a reward.

Clause 9 of the Institute Suggestions has no analogy in the Russian scheme; but while the Institute says that it is *desirable* that all designs submitted in a competition should be publicly exhibited, the Russian scheme makes of such an exhibition a condition *sine qua non*.

The awarded designs become, according to the Russian rules, the property of those who promoted the competition. Both Societies agree in the expression of their desire that the architect whose design may be selected as the best should be employed to carry out the work.

Although I am not personally in favour of competitions, I cannot but hope that our British architects will avail themselves of the opportunity offered by the town of Kieff. There cannot be anything more interesting to an architect than to conceive the plan of a theatre; and the appeal addressed by the Municipal Council of Kieff through such a channel as the Imperial Society of St. Petersburg should be fully responded to.

The Autumn Examinations (Architecture).

The dates for the Autumn Examinations have been fixed as follows:—The *Preliminary Examination* qualifying for registration as *Probationer R.I.B.A.* will be held on the 10th and 11th November. On these dates will also be held the written and graphic portions of the *Intermediate Examination*, qualifying for the grade of *Student R.I.B.A.*, the oral part being taken on the two following days. Applications for admission to either Examination, to be made on the official form, must be sent in on or before the 24th prox., and, in the case of Probationers entering for the Intermediate, must be accompanied by the required testimonies of study. The *Final Examination*, qualifying for candidature as *Associate R.I.B.A.*, will be held from the 20th to the 28th November, and applications and testimonies of study must be sent in on or before the 2nd November.

A *Special Examination*, qualifying for candidature as *Associate R.I.B.A.* (subject to section 8 of the Charter), for architects in practice not less than twenty-five years of age, and for chief assistants over thirty years of age, will take place on the same days as the Final above mentioned. An applicant for admission to the Special Examination, provided he were not in the active exercise of his profession prior to the 1st January 1885, is expected to submit Probationary work, which may consist of the working drawings of a building, executed or otherwise, of his own design, with a perspective view (not necessarily of that building), and a drawing of some ornament from the round. Applications, &c., must be sent in on or before the 2nd November.

The Temple of Deir-el-Bahari [p. 544].

A letter which appeared in *The Times* of the 28th ult., accompanied as it was by a report on the Temple of Deir-el-Bahari, may gain additional

readers now that more is known of the great temple than was possible at the time of their publication. Since then, Monsieur Edouard Naville, writing from Malaguy on the 11th inst., has furnished for this JOURNAL an account of special interest to architects of his four winters' work at the temple. That the remains require support and protection is made abundantly clear in his description, and it can only be hoped that Mr. Poynter's appeal for funds to effect so important an object, will meet with a fitting response.

The late Sir John Everett Millais [H.A.], P.R.A.

The death, on the 18th ult., of the President of the Royal Academy, Sir John Millais, has deprived the Institute of one of its most distinguished Hon. Associates. Though not among the earliest elected—for he did not join until 1879—his goodwill and sympathy with the aims of the architect were always manifested. A short record of him, written in Mr. Arthur Street's happiest vein—a companion tribute, so to speak, to the same writer's reflections upon Leighton—is given on a preceding page.

The late John George Finch-Noyes [F.]

The following obituary notice of Mr. Finch-Noyes, who was elected Associate in 1868 and Fellow in 1876, is a tribute to his memory by Mr. Macvicar Anderson [F.] :

Not a few within the ranks of the profession, and a wide circle of friends beyond, will have heard of the death of John Noyes with keen regret and unfeigned sorrow. Some two years since, a sudden attack of a serious nature brought him face to face with the fact, hitherto unsuspected, that he was suffering from heart-disease, and he then became aware that, although he might live for years, he was yet liable to be cut off at any time. A second attack early last January led to the resolve to abandon active work, and in the hope of benefiting his health, he determined to spend a year in visiting Australia. With this view he left home last February, and now, alas ! his friends have to mourn that they will see his face no more, his death having occurred at Deniliquin, New South Wales, on the 28th July.

A pupil of the late William Burn, Noyes engaged in the study of domestic architecture, and although he did not secure a large practice, he enjoyed the confidence of all who consulted him, and erected buildings of considerable merit both in town and country. Latterly, he took much interest in designing Chambers, and, in conjunction with one or two friends who were pleased to be guided by his sound judgment, he erected the buildings which occupy the Piccadilly end of Half Moon Street on the west side, and both sides of Down Street, Mayfair. While in an architectural sense these buildings contrast favourably with those designed by others for a similar purpose, the result has demon-

strated in a striking manner the accuracy of his forecast based on observation, and his friends who were associated with him have good cause to be grateful for his knowledge and wise counsel from which they have derived substantial benefit.

Noyes was at all times actuated by the highest standard of rectitude, apparent—to those who had the opportunity of observing—in his honourable practice. Nothing so excited his righteous indignation as any indication of underhand dealing or of unprofessional conduct. He is mourned by all who knew him, and by none more truly than his life-long friend, the writer of these lines, as a thorough gentleman, a genial companion, and a true friend.

Mr. Macvicar Anderson's Portrait.

Members will recall the pleasing function which took place at the Second General Meeting of last Session, when the subscription portrait of Mr. J. Macvicar Anderson, *President 1891-94*, was unveiled and formally presented to the Institute. Sir Arthur Blomfield, A.R.A., who acted as spokesman for the subscribers, bore eloquent testimony to the rare services so unsparingly, so tactfully, and so gracefully performed by Mr. Anderson, first as Hon. Secretary, whose duties he fulfilled for eleven years, and ultimately as President. The proceedings on the occasion, and Sir Arthur's speech, will be found reported in the present volume at p. 58. It now only remains, in accordance with the committee's undertaking, to publish the names of the subscribers, and to render an account of the moneys received. A full list of the donors here follows :—

Cole A. Adams [F.]; Professor Aitchison, [F.] A.R.A., *President*; T. W. Aldwinckle [F.]; W. C. Alexander [H.A.]; A. E. Ancombe [A.]; G. C. Awdry [F.]; Eustace J. A. Balfour [F.], M.A.; R. Shekleton Balfour [A.]; Charles Barry [F.], F.S.A.; G. Beaumont [A.]; Sir Arthur Blomfield [F.], A.R.A.; E. Boardman [F.]; F. Boreham [A.]; C. H. Brodie [A.]; J. W. Brooker [F.]; James Brooks [F.]; J. M. Brydon [F.]; R. H. Burden [F.]; John Butler [F.]; Frank Caws [F.]; W. D. Caroe [F.], M.A., F.S.A.; Arthur Cates [F.]; The late Ewan Christian; R. Clamp [A.]; C. J. Clark [A.]; The late Henry Clutton (Hartswood); Thomas E. Collett [F.]; H. H. Collins [F.]; W. T. Conner [A.]; W. G. Cooke [A.]; J. D. Crace [H.A.]; G. R. Crickmay [F.]; The late Henry Crisp (Bristol); Arthur Crow [F.]; Percival Currey [F.]; Campbell Douglas [F.]; The late H. G. W. Drinkwater (Oxford); J. Dunn [F.]; James Edmeston [F.]; J. S. E. Ellis [F.]; Wm. Emerson, *Hon. Secretary*; C. Evans-Vaughan [F.]; W. Milner Fawcett [F.], M.A., F.S.A.; T. J. Flockton [F.]; H. L. Florence [F.]; Charles Fowler [F.]; Matt. Garbutt [A.]; The Rev. J. M. Geden [H.A.], M.A.; Ernest George [F.]; E. M. Gibbs [F.]; J. Alfred Gotch [F.], F.S.A.; Alex. Graham [F.], F.S.A.; G. E. Grayson [F.]; Ebenezer Gregg [F.]; E. A. Gruning [F.]; W. W. Gwyther [F.]; William Hale [F.]; Edwin T. Hall [F.]; J. S. Hansom [F.]; Henry T. Hare [A.]; William Harrison [A.]; C. S. Haywood [A.]; W. A. Hazell [F.]; John Hebb [F.]; G. T. Hine [F.]; John Holden [F.]; John Honeyman [F.], R.S.A.; T. R. Hooper [A.]; F. W. H. Hunt [F.]; J. Horbury Hunt [F.]; The late R. M. Hunt (New York); B. Ingelow [F.]; C. J. Innocent [F.]; B. Vaughan Johnson [A.], M.A.; George Judge [F.];

R. Keirle [F.]; George Kenyon [A.]; Peter Kerr [F.]; Wm. Kidner [F.]; Zeph. King [F.]; T. E. Knightley [F.]; George Legg [F.]; The late Lord Leighton of Stretton; Hugh Leonard [H.A.]; Professor T. Hayter Lewis [F.], F.S.A.; Messrs. Markby, Stewart & Co.; E. H. Martineau [F.]; D. B. Niven [A.]; The late J. G. Finch Noyes; W. Q. Orchardson [H.A.], R.A.; The late E. G. Paley (Lancaster); J. L. Pearson [F.], R.A., F.S.A.; J. W. Penfold [F.]; Rowland Plumbe [F.]; E. W. Poley [F.]; F. W. Porter [F.]; F. H. Pownall [F.]; John S. Quilter [F.]; Thos. M. Rickman [A.], F.S.A.; Lacy W. Ridge [F.]; R. R. Rowe [F.], M.Inst.C.E., F.S.A.; The late J. P. St. Aubyn; W. Forrest Salmon [F.]; W. H. Seth-Smith [F.]; Edwin Seward [F.]; P. Gordon Smith [F.]; H. Saxon Snell [F.]; Lewis Solomon [F.]; R. Phené Spiers [F.], F.S.A.; W. L. Spiers [A.]; Hugh Stannus [F.]; H. Heathcote Statham [F.]; Henry Stock [F.]; P. G. Stone [F.], F.S.A.; A. E. Street [F.], M.A.; Larmer Sugden [F.]; John Taylor, C.B. [F.]; S. J. Thacker [A.]; Frederick Todd [F.]; Alfred Waterhouse [F.], R.A.; Paul Waterhouse [F.], M.A.; Aston Webb [F.], F.S.A.; Henry White [F.]; William H. White [F.]; Secretary: H. H. Wigglesworth [A.]; H. Winstanley [A.]; Robert Williams [F.]; Wm. Woodward [A.]; Thomas Worthington [F.].

The members of the committee in charge of the matter were Sir Arthur Blomfield, A.R.A., Mr. Aston Webb, F.S.A., Mr. A. E. Street, M.A., and Mr. Wm. Emerson. The total subscriptions amounted to £205. 7s. Of this, the sum of £150 was paid to the painter, Mr. Furse. The cost of the frame, £11. 15s., and minor incidental expenses, amounting in all to £5. 2s., having been defrayed, there remained a balance of about £38 at the committee's disposal. The views of the subscribers as to the manner in which this balance should be expended having been elicited, the committee decided to offer Mr. Anderson a silver bowl, inscribed with his name, as a token of esteem and regard from numerous friends and colleagues; with the result that a Georgian bowl, which had been purchased for the purpose, was exhibited in Coventry Street, at Messrs. Lambert's, during a few days in June, where it was seen by a large number of members, and ultimately presented to Mr. Anderson by the committee in person.

REVIEWS. XLVI.

(127)

MUCH IN LITTLE.

A Text-book of the History of Architecture. By A. D. F. Hamlin, A.M., Adjunct-Professor of Architecture in the School of Mines, Columbia College, So. Lond. and New York, 1896. Price 5s. 8d. net. [Messrs. Longmans, Green & Co., Paternoster Row, E.C.]

One has to acknowledge a certain mistrust, in a general way, of the *multum in parvo* system as applied to architectural instruction. Architecture, as some of us understand it, is so much a matter of detail and minutiae, that the attempt to summarise its nature or its history seems bound to fail when carried beyond a certain limit. You may, to be sure, crystallise some epoch of architecture into a neat apothegm that shall please and satisfy both the inventor and those among his

readers and hearers who are sufficiently intimate conoscenti to judge of the fitness of the sentence. But such dicta are not profitable for learning. Except to the knowing they are sheer emptiness. It is thus that architectural summaries are jejune —they may relieve the producer, but are no food to the expectant consumer. A book of essays, to be sure, may touch, and touch with truth, on each of the great kingdoms, and on all the periods of one vast art. But your manual, your single-volume teacher, is a fraud. No, not a fraud, for it means well, but a delusion, or at least a disappointment. These are the grounds on which one shrinks from the very outside of Professor Hamlin's text-book; a compilation of 400 pages which, to do the author justice, sets forth with the avowed intention of merely sketching, and "with 'the broadest possible strokes,'" the "various 'periods and styles of Architecture.'" With relief, on opening the book it is realised that the author is fully aware of the only possible method under which his work can be of use. He has made of it an index of authorities and of examples. Every chapter is headed by a list of special works dealing with the scope of the chapter; while at the end of each, under the title of monuments, is a carefully prepared catalogue of the principal works which illustrate the period dealt with in the text. There is, besides, at the beginning of the book a list of general authorities, twenty-two in number, among which one is glad to see the TRANSACTIONS of our Institute. The list comprises French and German works, as well as those of America and England. These references alone, especially with the addition of adequate illustrations, would serve to save the book from the category of the delusive. It remains to consider the possibilities of a compressed text. Usually it is only possible to summarise the epochs of architecture intelligibly by adopting some theory or theories of evolution or influence, and packing your facts into and around them so as to form a real or fancied machinery of cause and effect. These processes are very open to error; they seduce a writer, and sometimes compel the bending of facts. The bending of facts is bad, but I am inclined to think that so long as the facts are undistorted it is no great matter whether the theory round which the writer groups those facts is false or not. It will, even if it is only three parts of a truth, serve as an aid to memory, and will give the learning student one of those vehicles of association without which it is almost impossible to commit multitudinous items to memory. The worst of it is that these compact volumes fall into the hands of the young, who abuse them. Having no power of discrimination they are uncritical, and put a stamp of infallibility on whatever they find in print. It thus comes about that they assume as incontrovertible principles what are, perhaps, only half-truths or one-eyed inductions. We notice this, and chide it, in the Examinations. Platitudes

that stand none too firmly on their bases are brought to the front by empty memories that hold no facts. This is the one danger of the otherwise permissible process of attaching architectural facts to real or fancied tendencies, influences, or causes. It is in any case of the greatest assistance on occasions where compression is aimed at ; perhaps, indeed, it is the only device by which one can effect that amount of omission which will bring architecture into one-volume scope. In truth, handle it as you will, architecture is like that animal suggested in Aristotle's *Poetics*, whom one glance could not comprise.

Professor Hamlin, to be ungraciously just, is not always as neat in definition as a compressionist should be. His description of the Ionic Order (p. 51) would, I think, hardly convey its meaning to a learner—and more than once his glossary is to be convicted of prolix obscurity. The illustrations have the merit of originality. Modern processes make originality possible to an extent unobtainable by the architectural writers of the middle of the century, whose licensed piracy was so universal that one seldom expected novelty in the illustrations, however fresh might be the text. Of course there is much information that a drawing gives, but a process-block from a photograph withdraws ; but there is incalculable gain in the modern possibility of increased range in the examples, and Professor Hamlin's illustrations are helpful and clear. He does not despise plans, and has more than one interesting photograph from a model. Perhaps it is not captions to object, in passing, to the misleading effect of photographing St. Paul's Cathedral as if the lower order were missing.

I should think that to the student already launched in his studies Professor Hamlin's book would be of real use in assisting him to draw together the information which has often and necessarily to be acquired piecemeal ; and certainly the lists of authorities and examples, if rightly and conscientiously used, cannot fail to be valuable.

PAUL WATERHOUSE.

(128)

THE WALLS OF NEWCASTLE-ON-TYNE.

The Town Walls of Newcastle-upon-Tyne. A Paper read before the Society of Antiquaries of Newcastle-upon-Tyne, 29th May 1895. By Sheriton Holmes. So. Newcastle-upon-Tyne, 1896. Price 1s. [Andrew Reid & Co., Ltd., Printing-court Buildings, Newcastle-on-Tyne.]

This is not a book, but a Paper. It is therefore to be regarded rather as a fragmentary contribution than as a complete work, and needs to be read in conjunction with such works as Mr. Longstaffe's Paper on the Castle of Newcastle (*Archæologia Aeliana*, vol. iv., p. 124), to which Mr. Holmes refers, and *The Old Roman Wall*, by the late Collingwood Bruce, recently reviewed in the JOURNAL [p. 502].

Mr. Holmes's pamphlet, dealing exclusively as

it does with the Town Walls, and barely mentioning the Castle and its Black Gate, or the Roman Wall, must necessarily to the casual reader appear something like "Hamlet without the Prince of Denmark." But though the pamphlet partakes something of the dryasdust character which necessarily precludes such Papers generally from interesting the ordinary reader, it shows in many ways that its author, were he so disposed, would be well able to supplement this effort by supplying what seems to be the felt want of a complete, but not voluminous, popular book dealing with the history of Newcastle-upon-Tyne as illustrated by its ancient buildings, and showing, as clearly as in these latter days can be shown, how the Old Town Walls of which Mr. Holmes discourses related to the Castle and Black Gate of which Mr. Longstaffe treats ; and also how the Castle and its walls, &c., stood in relation to the Old Roman Wall, which was Dr. Bruce's peculiar care, and which, as most people know, intersected Newcastle in its course between its western extremity on the Solway and its eastern extremity at Wallsend-on-Tyne. On these interesting questions Mr. Holmes is silent in the pamphlet under notice ; but what he has done, though insufficient, is done so well, that one is encouraged to hope he will at some future date give us a more extended work dealing with the whole subject.

It is well known that, to use the eloquent expression of our Northumbrian orator, Mr. Joseph Cowen, "the walls of Newcastle have again and again rolled back the surging tide of war," and Mr. Holmes makes incidental allusion to this fact, and supplies a few odd circumstances and details in proof. But the mere dates of successive sieges, and a few names and detached events connected therewith, though well enough in their way, leave untouched and unused a vast amount of antiquarian record, which surely would supply romance enough to make the tale of old Newcastle a very thrilling one if well told. At the same time, it must be allowed that writers of the tales of old cities and old times are prone to sacrifice sober truth on the altar of imagination ; and it is because of the evidence the present work affords, that Mr. Holmes would not be likely to make such sacrifice, that one wishes he would undertake the writing of old Newcastle's story.

An amusing instance of what even writers of high character and world-wide reputation are capable of under the strong spell of present imagination, subject to the insufficient restraint of the geographically remote fact, exists in the remarkable vignette (of which fig. 1 is a reduced outline tracing) from the MS. of Froissart, engraved on page 141 of McDermott's translation (second edition, James Parker and Co., Oxford and London, 1879) of Viollet-Le-Duc's *Military Architecture*. This vignette accompanies chap. cxxv., entitled "How King David of Scotland came with

"his whole army before the Newcastle-on-Tyne." It purports to represent Newcastle, but the most ingenious Novocastrian antiquary will find some difficulty in locating the likeness.

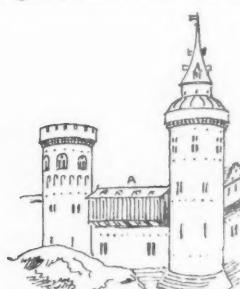


FIG. 1.—NEWCASTLE-ON-TYNE, FROM THE MS. OF FROISSART.

This vignette, however, is interesting, though it smacks much more strongly of French than of English castle-building. Its Norman character is shown by the round-headed windows of its unroofed tower, while its Scotch proclivity is betrayed in the crow-stepped gable flanking the other tower, whose roof resembles nothing familiar to the eyes of an old Tynesider, unless it were taken perchance for a bad dream of the lovely lantern of St. Nicholas! The special interest attaching to this vignette will appear in the following extract from the letter-press which accompanies it:—

The MS. of Froissart, in the Imperial Library of Paris, gives a great number of towers arranged in this manner among its vignettes. Many of these drawings show that the timber hoards were retained, together with the stone machicolations, the former being kept for the defence of the curtain walls; and, in point of fact, those two methods of defence were long applied together, the brattishes and hoards of wood being much less costly in the erection than stone machicolations.

The passage throws a strong confirmatory light on the view taken by Mr. Holmes as to the object and purpose of those remarkable corbel stones so clearly shown in his geometrical drawings of Heber tower, reproduced in fig. 2. In describing the tower Mr. Holmes says:—

On the outer face, at a depth of 2 feet 6 inches below the floor level on the top, are corbel stones, two in depth, projecting 4 feet from the wall, for the purpose of carrying an outer parapet or shield, to protect the defenders when casting down stones or other missiles upon those attacking.

It is easy to understand that if, as seems probable, these "shields" or "hoards" were of perishable wood, that fact would account for there being now no trace of any erection remaining on the outer ends of the existing corbels.

The walls of Newcastle are unusually rich in remains of such projecting corbels. For, while those of the Heber tower are so wonderfully well preserved, there are many in other towers of a similar kind in a less perfectly preserved condition. In some cases the corbels are three courses deep (in Durham tower, for example). It seems probable that these three-coursed corbels projected farther than those of the Heber tower, and may on that account have been broken off at their outer ends more readily. It is remarkable that the corbels of Heber tower should have survived so many vicissitudes, and, but for the evidence actual inspection affords, it would be hard to believe that those there now are the original stones.

In this connection, one may remark that probably the dots round the towers and under the front

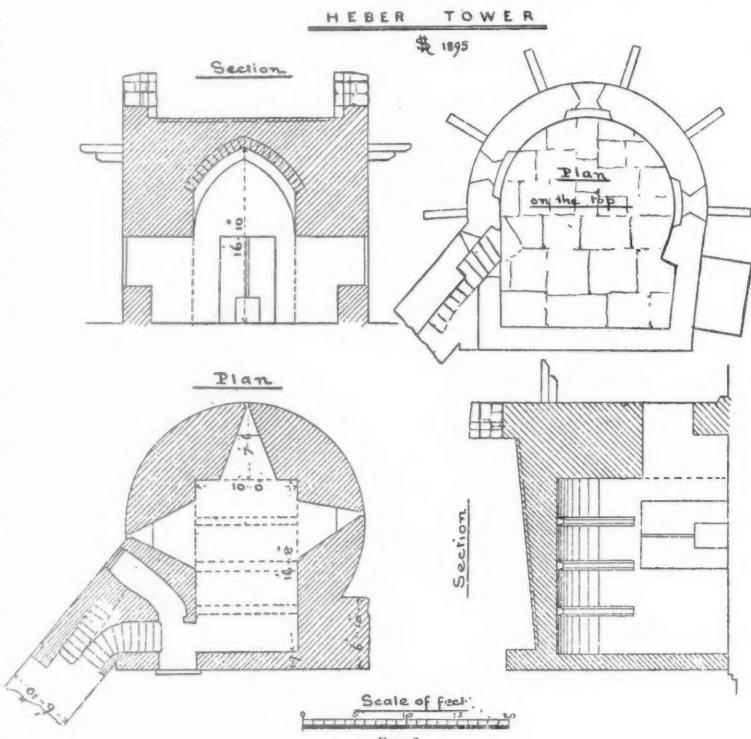


FIG. 2.

hoarding of Froissart's vignette represent holes for the reception of timber cantilevers, to be temporarily run out for the support of additional galleries of defence, should occasion require.

It is a pity that the excellent general map or plan of the tower, showing by firm lines the old walls standing, and by dotted lines the portions no longer standing, is not so folded in the binding of the pamphlet as to save the reader the inconvenience of having repeatedly to turn back to it for reference. This, however, is a trifling

and followed the invention and application of steam-engine, locomotive, steam-ships, chemical products, and Armstrong guns; and is the centre also of the coal trade. Not at the ordinary rate of natural growth and decay does the new world rise and the old world sink at Newcastle-on-Tyne. But with almost the ruthless speed of a volcanic eruption is the "old order" being overthrown and submerged there beneath majestic piles of modern architecture; so that we may in another generation search and sigh in vain for one more glance at the old walls which Mr. Holmes has so ably striven to perpetuate in his little memorial volume.

The Black Gate, of which (as pertaining rather to the castle walls than to the town walls) Mr. Holmes does not treat, has already been admirably restored. A sketch made of it twenty-seven years ago is reproduced [fig. 3], and substantially it is still much the same as of yore. It stands hard by the castle, and was built in 1268. Immediately behind the Black Gate there still remains a veritable "old Newcastle" street, as quaint and interesting as the "Old London" which charmed visitors to the Exhibition at Kensington a few years ago. But this "old Newcastle" street is really old; and, unfortunately, its age is accompanied by squalor in place of reverence. It is a street which the artist would wish to stand for ever, as ardently as the sanitarian would wish it "improved" off the face of the earth. If now the artist, antiquary, and sanitarian could enter into a "triple alliance" over the treatment of this old-world street behind the Black Gate, something worth their doing might even yet be accomplished.

Newcastle.

FRANK CAWS.

(129)

HERALDRY.

A Treatise on Heraldry, British and Foreign, with English and French Glossaries. New and enlarged edition. By John Woodward, LL.D., Rector of St. Mary's Church, Montrose. 2 vols. 8o. Edin. and London, 1896. Price, cloth, £2. 15s. net; half-bound morocco, £3 net. [Messrs. W. & A. K. Johnston, Edina Works, Easter Road, Edinburgh; 5, White Hart Street, Warwick Lane, London, E.C.]

In a notice of the first edition of this work, which was published in 1892,* Mr. Purdue with good reason described it as the best book on the subject which had been written up to that time. No rival has appeared in the interval, but Dr. Woodward has by no means been content to rest upon his laurels and to satisfy the demand for more copies of the book by a mere re-issue, even

* See R.I.B.A. JOURNAL, Vol. VIII. N.S. pp. 350-51.



FIG. 3.—THE OLD BLACK GATE, NEWCASTLE-UPON-TYNE.

matter in comparison with the very great help the map affords to a careful following of the author's descriptions and sketches.

It would be well if the Society before whom this excellent Paper was read would represent to the County Council of Newcastle-on-Tyne the urgent need for protecting the remains of the old town walls from interference and injury, so far as they lawfully can. And if at comparatively small cost they would pave the exposed tops of the walls with asphalte, at the same time re-pointing open joints in water-tabling, &c., in cement, they would greatly prolong the life of these interesting historic remains. Even in the quiet south of England market-towns, and in out-of-the-way country places, "far from the 'madding crowd,'" the old castles, abbeys, and churches, yielding to inevitable age and infirmity, demand our loving care. But such care is much more urgently needed in behalf of ancient buildings in a city like Newcastle-on-Tyne, which is not only the metropolis of the North, but the very centre and birthplace of that gigantic commercial and general upheaval which has attended

with corrections, of the first edition. This "new" and enlarged edition," for which Dr. Woodward is solely responsible, the original one having been in part the work of the late Dr. Burnett, is substantially a new book, and is as distinctly in advance of its own predecessor as was the latter of all older heraldic treatises. Besides a general revision and re-arrangement of the whole work, many of its chapters have been entirely re-written, several new chapters and appendices added, and the number and importance of the illustrations considerably increased. The coats represented, which number several hundreds, are well drawn, and have the special merit of being, in nearly all cases, fully tinctured. This, besides adding immensely to the general attractiveness of the book, gives a kind of reality to the coats which is sadly lacking in the common engraved illustrations: colour is an essential factor in all heraldic design, and deprived of its characteristic colouring heraldry loses more than half its charm. Still, as it is not always possible to depict red lions or golden eagles in their rightful splendour, it is important to understand the conventional method of indicating their tinctures when lines only can be employed. For this purpose a plate is given, which will be very useful to beginners in the science, wherein the several colours and metals with their respective equivalent hatchings are shown side by side, on shields arranged in pairs, so that the method of representing each tincture can be easily grasped and remembered.

With the exception of the late Canon Jenkins, in his little book on *Heraldry, English and Foreign*, English writers of heraldic manuals have been accustomed to treat the subject from a much too narrow point of view. Most English authors seem to ignore the great interest and value of a comparative study of English and Continental systems, and seem disposed to look down upon all foreign armoury as eccentric and capricious, on account of its not exactly conforming to English practice. This reproach Dr. Woodward has entirely swept away. He displays as intimate a knowledge of Continental usages, and of the authorities for them, as of everything that belongs to English and Scottish heraldry, and his illustrations and comparisons are drawn, not only from the comparatively familiar French, German, and Italian sources, but from every corner of Europe. His book thus forms an excellent encyclopædia of the whole science; though it is only fair to say that Dr. Woodward's style is more vivacious than that of most encyclopædias, and he evidently has a keen appreciation of the humorous side of things. He writes in such a perfectly simple, common-sense manner that people who have been repelled by the pomposity, extravagance, or want of veracity, too often characteristic of heraldic literature, ought to be encouraged to make another attempt, under his auspices, at acquiring at least a general knowledge of the subject. In Mr. Purdie's review, already

mentioned, the utility and dignity of heraldry have been amply vindicated. Its connection with architecture and its claims upon the attention of architects seem too obvious to need insisting on. The pursuit is indeed one of the pleasantest of the many pleasant by-paths which lie ever open to the architect who cares to deviate from the ruts of the highway. For such rambles no better guide than Dr. Woodward could be found, and his book is besides so fully furnished with aids to the inquirer in the shape of glossaries, tables, and a most complete index, so comprehensive, and so scrupulously accurate, that it must remain for many years the standard work of reference for all branches of heraldry.

It is rather to be regretted that the glossary does not contain the word "blazon," for no heraldic term is more absurdly and persistently misused by amateurs and general writers, most of whom seem to imagine that "blazoned" is synonymous with "coloured," i.e. "tinctured." For instance, in an article on monumental brasses in a contemporary periodical, a tomb is described, on which "are no less than eight shields, all "with the original colouring or 'blazonry' in 'perfect condition.' As "blazoning" a coat simply means describing it verbally or in writing, as opposed to representing it by drawing, nothing could be farther from truthful description than such employment of the word; and yet we constantly hear coloured drawings described as being "heraldically blazoned." The Rules of Blazon are fully and distinctly set down in their proper place in the book, but a definition, with perhaps a word of warning, inserted in the glossary would greatly assist the general reader to a clear apprehension of the term. In his key-plate of tinctures the author has wisely, I venture to think, included those generally despised and abused, but nevertheless both historical and useful, colours, Tenny and Sanguine, with their respective hatchings; he also mentions the existence, in Continental armoury, of Ash Grey (*Cendrée*); and, just to make the list complete, might also have given its appropriate hatching, namely, vertical and horizontal broken lines crossing, or a series of dashes in alternate directions, derived apparently from the crossed lines of Sable. A reference on page 124 to page 46 really belongs to page 47, but with this trifling exception misprints seem as scarce in Dr. Woodward's careful pages as snakes in the land of St. Patrick.

ARTHUR S. FLOWER.

NOTES, QUERIES, AND REPLIES.

Monastic and Lay Craftsmen of the Middle Ages
[p. 513].

From the President, Prof. AITCHISON [F.] A.R.A.—

It is always a pleasure to read one of Professor Baldwin Brown's Papers, not only from the complete and scholarly way in which he treats the

subject, but also from his peculiarly graceful style. In this case I owe my acquaintance with Dr. Springer's tract to him. Dr. Springer draws attention to the fact, that because a monument is attributed to a king or a bishop by a writer of the time, we are not on that account to attribute architectural skill to either of them, but only to understand that the king or bishop ordered the monument and paid for it. The great Agrippa had probably as little share in the design of his original Pantheon as I had. There are, however, one or two things I should like to know—for example, why Professor Baldwin Brown concludes that Theophilus was a German monk. And why he objects to the bas-relief on Athéné's shield. He speaks of it as a reproduction. Is there any authentic copy extant? The Athéné of the Borghese gallery, supposed to be a copy of that in ivory and gold, is without a shield. He is certainly justified in saying that artists were found amongst the monks, for M. Jusserand, in his *Literary History of the English People*, tells us of a monk who made a crucifix and used a nude model; even if we were without the instance of Fra Angelico (1387-1455), and others after him.

I, too, was puzzled when I read in Pliny's description of Pheidias's Chryselephantine statue of Athéné, that the wars of the Lapithae and Centaurs were carved on the edges of the soles of her sandals; it looked like misspent labour; but I took a different view when I found the gold heel of a shoe in the British Museum carved with figures in high relief; in the case of the heel, the figures were those of Hercules and Nereids riding on Hippocamps. It was evidently the fashion for high-born ladies to have these carved gold appendages, and Pheidias, naturally, would not represent the tutelary goddess in unfashionable attire.

Speculations on epochs of fine art are always interesting, and still more interesting are those on the conditions that actuated the artists and craftsmen to do their best. In the periods they were most written about, so little is known of their intimate life, that we may almost advocate any theory we please; though it seems that at the turn of Fortune's wheel one subject of interest is in the air and another in the mud. Two theories at least are open to us about the artists and craftsmen of Romanesque times. The academic theory, that they were all taught at the abbeys under the great men of the day, and that there was a sufficient intercourse among the abbeys to make the general scheme alike, although there was enough local isolation to give a smack of the soil to each;—and the devotional view:

Who builds a house to God and not to fame
Will never mark the marble with his name.

This, however, is clear, that if artists and craftsmen worked in small republics whose citizens

loved beauty and art, they were more stimulated to exertion by the fame they got among their fellow-townsmen than if they worked for a great aristocrat, or for a great city with an aristocratic constitution; in either case they were treated with contempt, and barely tolerated. Where husbandry, fighting, law-making, and public-speaking are alone honoured, the fine arts are in a bad case. The way that virtuoso Cicero dealt with the great Greek artists to please his audience was characteristic. "This fellow Verres had a liking for the 'works of a Greek mechanic, whose name I have forgotten.' To his secretary, 'Do you recollect his name?' 'Polykleitus.' 'Thank you! This Greek mechanician's name was Polycleitus.' Plutarch, Trajan's intimate, professed contempt for artists, as did Virgil before him, to please their audiences. The Roman view of the fine arts is like the contempt for music expressed in Swift's lines about Handel and Bononcini:

Strange that such difference should be
Twixt Tweedledum and Tweedledee.

All reasoning *a priori* on teaching is useless. The goodness or badness of any scheme of teaching is only to be ascertained by experience; and though you may teach most men how to shoe a horse or mend a kettle, when you come to the higher arts, even those much inferior to the fine arts, the main value of teaching is to find out those very few who can learn. Mediaeval art was brought more closely into conjunction with buildings than almost any other, and before the mediaevals could paint decently, they respected the wall; but directly they began to paint well, the wall was merely their canvas, as it was afterwards in Renaissance time.

One simile that Professor Baldwin Brown uses is strange to me. He is speaking of Mediaeval ornament, and says it is "in as intimate relation to 'the fabric as the flower to the plant.'" To me nothing is so mysterious and so little related to the plant as the flower. Its colour attracts bees and other day insects; its scent attracts those that fly by night, and they fertilise it. The colour of the leaves always harmonises with the flower, or forms a strong contrast with it; but the relation of the flower to the plant is a marvel. In gardens where new flowers are grown, one speculates on what the flower will be like, and why. Why should the lance-shaped leaf of one plant have the snap-dragon for a flower, and that of another the lily? Why should one have a cockscomb, one of the flowers of most mysterious shape? Some plants, like the arum and the datura, have trumpet-shaped flowers, while others are made up of hundreds of little blossoms grouped together, like the "travellers' joy," the "ladies' pineushion," and "cherry-pie." Some large-leaved plants have small flowers, and some the reverse; in some the end leaves become coloured, like the feathered cockscomb and the bougainvillesas. Doubtless, if

we could find it out, the shape and size of every flower are a necessary consequence, but at present we have not the faintest glimmer why it is so.

Every reader of Professor Baldwin Brown's Paper will be as grateful for it as I am, for it not only treats the subject admirably, but stimulates one to think on other important subjects. If architects could be got to have views not wholly divergent, the united talent of England alone, not to speak of Christendom, would take us very far indeed, I think, beyond anything that has gone before.

"*Stucco Lustro*" [p. 508].

From WILLIAM SCOTT, *Soane Medallist 1877*—

The "stucco lustro" referred to by Mr. William Young [F.] is evidently what is more usually known here in Italy as "*stucco lucido*," *lustro* and *lucido* having practically the same meaning.

The work is extensively used for the walls of corridors, schools, hospitals, &c., where it is desirable to have a very smooth surface, to which disease germs or ordinary dirt do not readily attach themselves, and which can be easily cleaned.

The process of working is simple enough. The wall is first "rendered" in the ordinary way as for common plastering, then "floated" with a finer coat, and when this is sufficiently set the "*arricciatura*"* is given for the sake of the key; and, lastly, two successive very thin coats of "*stucco*," consisting of rather weak lime and fine marble dust—so thin that the two coats together shall not be more than 2 millimetri (less than $\frac{1}{8}$ inch) in thickness—are laid very evenly and smoothly. So soon as this last application begins to dry, it is worked all over—in fact, *lustrato* or *lucidato* (polished), hence the name—with smooth, flat iron tools, about 8 or 10 inches long, and about $1\frac{1}{2}$ inch thick, made and kept hot in a small charcoal fire close at hand, the amount of pressure being regulated by the amount of dryness attained by the stucco; the greater the dryness the heavier the pressure required, and *vice versa*.

The amount of polish, or *lustro*, attained by a skilled workman is very considerable, and it increases afterwards instead of suffering by wear or friction, as, for instance, in school corridors, &c.

It is, of course, essential that each portion commenced should be finished straight away, as if left to dry absolutely, it would take no polish.

I am assured that when this stucco is executed with lime and white marble dust,† the white is absolutely unchangeable; and the custom here is to mix a small quantity of blue with the last coating to take off the extreme whiteness.

In case a colouring is required, the desired tint

* "*Arrie ciatura*" = curling, because, in Italy, the scratching for the key is always done in curls.—W. S.

† This is the famous "*Chunam*" used in India, a beautiful example of which may be seen in the great columns of the Ball-room at Government House, Calcutta.

is mixed with the last thin coating, and grey or other coloured marble dust is used instead of white; and when this has dried somewhat, additional colouring, veining, marbling, or patterns, &c., are executed with a brush before the hot irons are applied.

The colouring is mixed with a basis of lime, and many different ingredients, or *media*, are used by the various workers to obtain the necessary quality in the colouring coat; but these things are kept very closely as trade secrets. We know, however, that the principal articles are soap and virgin wax run together, to which some add alum, or grease of various kinds in small quantities, spermaceti, &c.

The cost varies from 2 or $2\frac{1}{2}$ francs per square metre for ordinary work in easily accessible positions to 3 or $3\frac{1}{2}$ francs for superior work, when all the materials for the stucco coats and colouring are provided by the worker, but without the first rough plastering.

Bordighera.

The Valley of the Fleet.

From JOHN HEBB [F.]—

Among the numerous projects for obviating the ascent and descent of Holborn Hill was one in the year 1851, by the late Mr. Robert Hesketh, architect, for a high-level street from St. Paul's Churchyard, near the western end of the Cathedral, to Holborn, opposite Hatton Garden. The street was proposed to be carried through Old Bailey (the present levels being preserved), over Farringdon Street by a bridge with a headway of 20 feet through Farringdon Market, across Shoe Lane (at a level), and terminating in Holborn between Thavies Inn and Bartlett's Buildings. The value of the property to be purchased, less the value of the building materials, was estimated at £170,000, and the cost of the works £14,000, making together a sum of £184,000, which must be considered inadequate for the construction of a street about three and a half furlongs, or nearly half a mile, long and sixty feet wide. When it is remembered that Stationers' Hall, part of Old Bailey Sessions House, and part of the burial-ground of St. Andrew's, Holborn, were proposed to be taken, some idea may be formed of the insufficiency of the estimate of the cost of the undertaking. If this proposal had been carried out, the descent into the valley of the Fleet would have remained unaltered, and it is a matter for congratulation that wiser counsels prevailed, and that the Corporation of London were not induced from motives of economy to adopt a scheme which would at the best have been merely a palliative of a crying and patiently endured evil. The bridging of the Fleet valley was advocated by James Howell, the author of *Epistola Ho-elianæ*, in the reign of Charles I., and it was not until the reign of Victoria that it was accomplished.

